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*Malcolm.* Marche Triomphale. Composée et dédiée a Z. Buck, Mus. Doc., par Jules Benedict.

WE presume that this March was originally written for an orchestra, as the arrangement for the pianoforte is said to be by W. Ganz. Like all the compositions of Mr. Benedict, the phrases never degenerate into mere commonplace, and the bold and musicianlike harmonies throughout the piece will always make it interesting wherever it is heard. The triplet passages in the left hand, at page 7, tell most excellently against the theme, and in an orchestral arrangement would be highly effective. The melody, in A flat, contrasts well with the opening subject; and the coda, in octaves for the right hand, is remarkably brilliant and vigorous.

*The Soldier's Child.* Words by C. L. H. D. (28th Regiment.)

*The Nightingale.* Words by Peter Spencer, Esq.

*All my Flowers are Faded.* Words by Miss Howell.

*I know who is coming to me.* Words by J. Dare, Esq.

Composed by Rosario Aspa.

WE have on former occasions spoken most favourably of the songs of this composer, and believe those before us to be rather an advance upon his former compositions. "The Soldier's Child" is a pathetic ballad, accompanied with the skill and care of an accomplished musician; and we sincerely recommend it to those who desire to sing a simple story to a drawing-room audience. "The Nightingale" is, of course, a subject which sends every composer into fits of semiquavers; but in this case the trillings are not overdone, and the song is pleasing, if not remarkable for originality. "All my flowers are faded" has a symphony commencing curiously with a  $\frac{3}{4}$  on G natural, in the key of D, against the G chromatically sharpened in the melody. We are by no means disposed to quarrel with this, however; and in playing the song through, began eventually to like it. The melody is extremely graceful, and in every respect the composition cannot fail to please. "I know who is coming to me" is based upon a striking theme, simple as can be, but so melodious as to ensure its ready welcome wherever it is sung. The modulation into B minor saves the first phrase from becoming commonplace; and we perfectly agree with all the harmonies, save that we should write a diminished 7th on the raised subdominant instead of a  $\frac{5}{4}$ , with the 6th chromatically sharpened. Difference of opinion, however, should never alter friendship; and we, metaphorically, therefore, shake hands with a composer who can write such good songs.

*Seven Songs.* The English Version by Natalia Macfarren.

Composed by Anton Rubinstein.

*The Minstrel.* From the Russian of Bodenstedt.

*Thou'rt like unto a Flower.* Poetry by Heine.

*Morning Song.* Poetry by Th. Storm.

*Evening Song.* From the Russian of Bodenstedt.

*Song from Egmont.* Poetry by Goethe.

*Spring Song.* Poetry by Heine.

*The Mountain Crag.* From the Russian of Lermontof.

ALTHOUGH full of originality, and replete with refined musical thought, these solos are not so clearly defined and strikingly melodious as the duets reviewed in our last number. Some, however, are extremely beautiful, and all are so completely opposed to the conventional "songs of the period" as to demand from the cultivated musician a most earnest attention. "The Minstrel," in E minor, is thoroughly expressive of the words, an excellent rhythmical effect being obtained by the continual use of the tied note, the accompaniment meanwhile progressing undisturbed. This song, simple as it is in construction, can only be interpreted in its true meaning by a thoroughly trained and sympathetic artist. "Thou'rt like unto a Flower" is likely to be the most popular of the set. An expressive *cantabile* melody, most appropriately fitted to the poetry, flows onward throughout the composition (which is in  $\frac{2}{4}$  rhythm), whilst an accompaniment of two

quavers in both hands, on the first half of the bar, alternately below and above the voice part, is played against it with a pertinacity which is perfectly charming. A part worthy of commendation is where the melody, after closing in C, unexpectedly progresses into A flat, the words (most excellently translated) being here coloured by the hand of a finished artist. The "Morning Song" has an exceedingly peculiar melody, and is more laboured in the accompaniment than we think necessary. It has many excellent points, however, and a good vocalist may make it effective, with the aid of an efficient pianist. The "Evening Song," although somewhat restless in the pianoforte part, considering the placid nature of the subject, is well written, and the melody most truthfully expresses the words. The "Song from Egmont" is characterized by a triplet semiquaver accompaniment throughout, the melody being remarkably bold and marked. The return to the original time, after the accelerated phrase, has an excellent effect; and the final close on the third of the key-note is really beautiful. The "Spring Song" is an exceedingly simple theme, accompanied quietly and unobtrusively, as it should be. If not very striking, this song has at least grace and elegance to recommend it. "The Mountain Crag" is a contralto song, in F minor, and, as in all those already noticed, the melody most happily reflects the poetry. We particularly admire the concluding phrase, which is lengthened out upon the F for six bars, and finally drops upon the fifth of the key-note triad. There is real poetry in this thought; and, indeed, as we have already said, though unequal in merit, these songs and duets bear throughout the unmistakable evidence that their composer possesses both deep feeling and refined musical culture.

*The Cambridge Chimes.* Voluntary for the organ. Composed by Joseph Thomas Cooper.

A FANTASIA for the organ on clock chimes is somewhat novel, to say the least of it; but why the Cambridge chimes have been fixed upon to give a title to the piece, seeing that they and the Westminster chimes are to all appearance identical, it is difficult to say. Perhaps the Cambridge ones were invented first, and the Westminster are a base imitation; or, perhaps—but enough of hypotheses, suffice it that Mr. Cooper has entitled his voluntary "The Cambridge Chimes," and evolved out of those unpromising progressions a sufficiently interesting voluntary to please amateurs who are able to play a pedal *obbligato* of not too difficult a nature. There are also some combinations of stops indicated, which are of a somewhat startling and agreeable nature; and, above all, there is a musicianly quality about the whole composition which proves Mr. Cooper to be able to do better things than even this.

*Anglican Chants.* By various Composers. With a varied Accompaniment for the Organ, by Alexander S. Cooper. (Second Series.)

WE had occasion some time ago to express commendation of the idea embodied in Mr. Cooper's first series of variously harmonised chants, and as the second issue so quickly follows the first, we can only suppose that the musical public has endorsed our opinion. Certainly the idea is a good one, and we are quite sure that country organists who cannot rely upon themselves, will regard Mr. Cooper's labours on their behalf with feelings of considerable gratitude. In this second series Mr. Cooper gives us some well known chants, by well known composers, together with one or two of his own; but in other respects he adheres to his original design, embracing four varieties of accompaniment to each chant. It is easy to see that, were it desirable, Mr. Cooper could furnish us with a far greater elaboration of harmonies than he has thought fit to do; but we think he has acted wisely. Strength shows itself quite as much in holding back as in pushing forward, and Mr. Cooper has exhibited wise reticence.